BOSTON CONSERVATORY OF MUSIC

1928-1929

"Never so much as to-day
was music a need of the soul."
D'ANNUNZIO.

CALENDAR FOR 1928–1929

First Session, September 10, 1928, through January 26, 1929
Second Session, January 28, 1929 through June 15, 1929

Summer Session
June 17, 1929 through September 7, 1929

CALENDAR FOR 1929–1930

First Session, September 9, 1929 through January 25, 1930
Second Session, January 27, 1930 through June 14, 1930

Summer Session
June 16, 1930 through September 6, 1930

BOSTON CONSERVATORY OF MUSIC

CATALOG

1928-1929

256 Huntington Avenue
BOSTON, MASSACHUSETTS

"Arte Magistra"

The Boston Conservatory of Music was founded in 1867 by the eminent musician, Julius Eichberg, who was graduated from the Conservatory at Brussels with first prizes in Violin and Composition, and had received special personal commendation from Mendelssohn. After serving for many years as a professor at the Geneva Conservatory, he came to Boston in 1859 to become Director of the Boston Museum Orchestra and Supervisor of Music in the public schools. He was a composer of a wide range of chamber music, studies, and songs, being best known for his patriotic chorus, "To Thee, O Country," which was written for the Peace Jubilee in 1869.

With such a musician as its Director, the Conservatory immediately gained a standing among the leading music schools, drawing students from all parts of the country and attracting many European artists to its Faculty.

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In February, 1920, the BOSTON CONSERVATORY OF MUSIC was reorganized by Agide Jacchia, internationally known as an opera and symphony conductor. He was graduated with honors from the Rossini Conservatory in Pesaro, where he studied Composition and Conducting as a favorite pupil of Mascagni, and immediately entered upon a brilliant career as conductor throughout Italy, followed in the past twenty-five years by engagements with Opera companies and Symphony orchestras in the United States, Canada, Central America, and Mexico.

Maestro Jacchia's fullness of knowledge and wealth of experience have been of inestimable value for developing the artistic prestige of the BOSTON CONSERVATORY. The music schools of Europe have been closely followed in the systems of instruction, and many of the Faculty are graduates of conservatories in Austria, France, Germany, Holland, Italy, or Russia. Thus utilizing the fruits of all Europe's musical heritage and offering courses planned in close adherence to the principles which have produced the world's great masters of music, the BOSTON CONSERVATORY OF MUSIC presents opportunities for students to obtain the most thorough and complete instruction for professional musical careers and an indirect contact with the spirit of all European musical influence. Their training is furthermore stimulated and enriched by the various cultural activities in the midst of which the Conservatory is located, being diagonally opposite Symphony Hall, next to the Repertory Theatre, and within two or three blocks of the Boston Opera House, the Museum of Fine Arts, and the Boston Public Library.

Agide Jacchia, Director

FACULTY

(In alphabetical order)

Agide Jacchia, Director

EUGENE ADAM (*Trombone and French*) studied at the Nancy Conservatory and later at the Paris Conservatory, from which he was graduated with first prize in Trombone. He was a member of the orchestras at the Opera and Opera Comique in Paris. In 1919 he came to the United States as first Trombone with the Paris Conservatory Orchestra under Messager. Since then he has been a member of the Boston Symphony Orchestra.

RICHARD G. APPEL (*Organ Department*) was awarded a competitive scholarship in Organ and Choir-training at Columbia University, and later continued his studies at Harvard College, where he received the degree of A. M. in 1912 and won the Francis Boott Prize in Composition in 1913. He organized and was director of the Summer School of Church Music, Cambridge and Wellesley, from 1915 through 1924. Since 1910 he has been organist and instructor of Church Music at the Episcopal Theological School, Cambridge.

ANNA M. BOTTERO (*Italian*) received her early education in the best schools of Turin and Genoa, supplemented by extended travel throughout Italy with a private tutor.

HAROLD B. DOYLE (*Violin Department*) was graduated from the Boston Conservatory of Music; he has been connected with various musical activities but has devoted himself mainly to teaching.

DANIEL EISLER (*Violin Department*) was graduated with honors from the Moscow Conservatory and played in the Grand Imperial Opera of Moscow for ten years. Since 1925 he has been a member of the Boston Symphony Orchestra.

GIUSEPPE FABBRONI (*Violin Department*) studied at the Liceo Benedetto Marcello of Venice and later was graduated from the Liceo Rossini of Bologna. He was instructor in the Conservatory of Milan and for three years was first violin with the Metropolitan Opera Co. of New York.

ESTER FERRABINI (*Vocal Department*) studied Bel Canto with Mme. Tiberini in Florence and made her début in opera in Milan in 1905. She first came to America with the Leoncavallo Opera Co., touring the United States. In 1907 she returned with the Milano Opera Co., for a two years' tour of the United States and Central America. For four years she was with the Montreal Opera Co. in Canada, and later with the Boston Opera Co. She has also appeared in concerts in various parts of the United States. (*In Italy 1928–1929*).

ANTONIO GERARDI (*Violin Department*) studied first in Italy and afterwards in Boston with Fiumara and Loeffler. For fifteen years he was with the Boston Symphony Orchestra, with which he also played as soloist and was concert master during the Pops season in 1926. He has appeared in numerous recitals and with trios and quartets.

LORETTA LAURENTI (*Vocal Department*) received her linguistic and musical training in Europe and began her operatic career as a member of the Opera Co. in Barmen, Germany. Since her return to America, she has devoted herself to teaching and to the concert stage, appearing before many clubs and other organizations.

ABDON LAUS (*Bassoon*) was graduated from the Paris Conservatory with first prize in Bassoon in 1910. After engagements with the orchestras at the Champs Elysees Theatre, Opera, and Concert Sechiari, he came to America in 1918 with the French Military Band and has since been the solo Bassoon of the Boston Symphony Orchestra.

JOHN S. LEAVITT (*Clarinet and Saxophone*) has been connected with various theatre and concert orchestras, but has devoted himself mainly to teaching. During the World War, he was instructor for the Army and Navy Bands in training schools established in Boston.

ARMANDO LEUCI (*Violin and Viola*) has studied Violin with Charles M. Loeffler. He has made many appearances as soloist and has been the concertmaster of various orchestras. For four seasons he toured Canada and the United States as Violinist of the Baschi Trio.

CARL F. LUDWIG (*Percussion Instruments*) received his training from his father. He has been a member of the Boston Festival Orchestra and the Boston Municipal Band, and succeeded his father in the Percussion section of the Boston Symphony Orchestra.

ROBERT C. MCKAY (*Oboe*) toured the United States with Sousa's Band for several seasons and since coming to Boston has been for four years Oboe and English Horn soloist of the Boston Peoples Symphony Orchestra.

ALFRED H. MEYER, A. B., Mus. B. (*Organ Theoretical Department, History of Music*) was graduated from Oberlin College and the Oberlin Conservatory of Music, and pursued graduate studies at Harvard University. He has been Head of the Departments of Organ and Theory at the State College of Washington, Head of the Music Department of Wheaton College and an assistant professor at Wellesley College. He is at present a concert reviewer for the "Boston Transcript."

CLEMENTINE MILLER (*Pianoforte Department*) was graduated from the Stuttgart Conservatory and completed her post-graduate Pianoforte course with Carl Stasny in Boston.

MARGARET MUNSTERBERG (*German*) obtained the A. B. and A. M. degrees from Radcliffe College with distinction in German literature; she also took further courses at the University of Berlin. She is the author of several books, including a biography of her eminent father entitled "Hugo Munsterberg, his Life and Work," and a book of translations from the German, "A Harvest of German Verse." She has published stories and articles both in English and in German.

RUDOLF NAGEL (*Violoncello*) received his early musical education at the Weimar Conservatory, where he studied Violoncello and Pianoforte. As a boy of 14 he played at one concert a Violoncello Concerto by Goltermann and a Pianoforte Concerto by Mendelssohn before Liszt, from whom he received highest commendation. He continued his study of Violoncello and Counterpoint in Leipzig and later travelled through Germany, Switzerland, and Scandinavia as Violoncello soloist. He was the Violoncello soloist in the Christiania Orchestra conducted by Edvard Grieg and in the New York Symphony Orchestra; for a number of years he was a member of the Boston Symphony Orchestra.

JOSEPH OROSZ (*Pianoforte Department*) was graduated from the Boston Conservatory of Music in both the Pianoforte and the Trombone course (with honors).

MARIA PAPORELLO (*Ballet Training*) began to study at the age of six at the Dancing School of the Royal Theatre in Turin, graduating eight years later as first danseuse. After engagements in the principal theatres of Italy, she came to the United States, where for several seasons she appeared in New York, Chicago, Philadelphia, and Boston. She was the dancing teacher for the Boston Opera Co. and was noted for the fine presentation of the ballets.

GEORGE PENSHORN (*Flute*) has been a member of the Boston People's Symphony Orchestra and of other orchestras and ensembles, besides various musical activities which he has personally organized.

IRIDE PILLA (*Vocal and Dramatic Art*) was graduated with honors in the Vocal Soloists' Course at the Boston Conservatory of Music. She began her operatic career in Italy and was chosen by Vittadini to create the leading rôle of Consuelo in his latest opera "Anima Allegra." In America she has given many concerts and has appeared as soloist with the Cecilia Society of Boston, the Fitchburg Choral Society, the Boston People's Symphony Orchestra, and the Boston Symphony Pops Orchestra.

SERGE POGREBNIAK (*Band Training*) is a graduate of the Petrograd Conservatory. For thirteen years he was first Horn in the Imperial Theatre and for two years in the First Symphony Ensemble in Moscow. During the World War, he was the conductor of a military band. He joined the Boston Symphony Orchestra in 1925.

FORREST POWERS (*Violoncello*) is the son of Mr. Clark Powers a former Director of the Boston Conservatory of Music. For several years he has been a member of the Boston People's Symphony Orchestra and has been connected with other orchestral and ensemble organizations.

LOUIS SCOCOZZA (*Solfeggio*) completed the Solfeggio Course at the Boston Conservatory of Music and received additional personal instruction and training from the Director, Maestro Jacchia, who lays great emphasis on the paramount value of Solfeggio as fundamental in the training of every music student.

THEODOR SEYDEL (*Contrabass*) studied at the Leipzig Conservatory and joined the Old City Theatre in Leipzig. Later he was the first Contrabass in the Heidelberg and in the Municipal Orchestra at Elberfeld-Barman. He came to the United States as first Contrabass in the Hans von Bulow Orchestra at the Chicago World's Fair. The following season he was with the Thomas Orchestra and from that time through 1927 was a member of the Boston Symphony Orchestra.

LOUIS SPEYER (*Oboe and English Horn*) was graduated from the Paris Conservatory with first prize in Oboe and played in the principal orchestras of Paris, and as soloist in chamber music ensembles. He came to the United States with the French Band in 1918, and since then has been a member of the Boston Symphony Orchestra.

CYRUS ULLIAN (*Pianoforte Department*) studied at the Boston Conservatory of Music and with Arthur Schnabel in Berlin. He made his Boston debut in Jordan Hall in January, 1924, and has since given concerts in New York, Philadelphia, and all through the New England States.

CORNELIS VAN DEN BERG (*Horn*) was graduated from the Royal Conservatory at the Hague. For one year he was first Horn in the principal orchestra of Dortmund, and then in the Residentia Orchestra in The Hague, playing under the most eminent conductors, notably Strauss and Pierne, from both of whom he received special commendation. Since 1919 he has been a member of the Boston Symphony Orchestra.

WILHELMINA VAN DEN BERG (*Harp*) studied Harp at The Hague Conservatory and the Royal Conservatory in Brussels, where she won first prize with special honors. She has made numerous appearances as soloist in Europe and America, and has played with the Residentia Orchestra at The Hague and with the Boston Symphony Orchestra.

GEORGE C. VIEH (*Pianoforte Department*) was graduated with Highest Honors in Pianoforte from the Vienna Conservatory. He has had charge of the Pianoforte Departments at many American schools and colleges, and has appeared in numerous recitals and as soloist with chamber music organizations and various orchestras, including the Boston Symphony.

ARTURO VITA (*Vocal Department*) studied at the University and at the Conservatory of Music in Naples. He gained immediate success in the operatic field, appearing in all the principal cities of Italy and was selected by Alfano for the first performance of his "Resurrezione" at Novara. His career was suddenly interrupted by the World War, after which he devoted himself to teaching in Milan and soon acquired an international reputation. He was engaged by the Boston Conservatory of Music in September, 1925.

A CLASS IN MUSICAL TERMINOLOGY AND MUSICOGRAPHY

COURSES OF STUDY

CONDUCTING

ORCHESTRA CONDUCTING

This course is open to students who have fulfilled the following requirements: Completion of the course in Solfeggio; first Grade of Counterpoint and Fugue; third Grade of Pianoforte; the knowledge of one wind and one stringed instrument.

CHORUS CONDUCTING

This course is open to students who have fulfilled the following requirements: Completion of the course in Solfeggio; first Grade of Counterpoint and Fugue; third Grade of Pianoforte; second Grade of Organ.

DEPARTMENT OF MUSICAL THEORY

THEORY (Rudiments of Music)

This course is required of all REGULAR students.

The tonal system, natural and tempered; whole and half tones.
Notation: notes and rests; signs and abbreviations; the seven clefs.
Scales: major, minor, chromatic, whole-tone, special scales.
Intervals and their inversions; triads and their positions.
Rhythm: accent and metre; signatures.
Tempo and tempo indications.
Dynamics and marks of expression.
Elementary acoustics.

HARMONY

The completion of the course in Theory (Rudiments of Music) is prerequisite for admission to this course.

Grade I

Rules of part-writing in chord connection. Triads.
Harmonic progressions; cadences and sequences; chords of the sixth and of the sixth and fourth. The dominant seventh chord and its inversions.
Simple modulation.
Figured basses and transpositions.
Keyboard work: selections from the harmonic material.

Grade II

Part-writing; rule of the octave.
Secondary sevenths; chords of the ninth and their derivatives; suspensions and auxiliary notes; modulation.
Figured and unfigured basses and melodies.
Keyboard work: modulation: simple exercises in playing from a figured bass.

Grade III

Part-writing with chromatic concords and discords; diatonic and chromatic alterations; enharmonic modulation.
Basses and melodies; exercises in vocal and instrumental styles.
Keyboard work: modulation.

HARMONIC AND FORMAL ANALYSIS

The completion of Grade II of Harmony is prerequisite for admission to this course.

Analysis of Bach chorals.
The harmony of the classic composers.
Phrasing: figure, motive, phrase, period.
Lied-forms, including prelude and etude; dance forms and the suite; marches.
Variation forms.
The extended forms: the rondos, sonata, overture, symphony, concerto, symphonic poem.
Contrapuntal forms.

COUNTERPOINT AND FUGUE

The completion of the courses in Harmony and Harmonic and Formal Analysis is prerequisite for admission to this course.

Grade I

Two, three, and four-part counterpoint in all species.
Imitation; choral preludes.
Small compositions on given themes.

Grade II

Canon; double counterpoint; fugues in two, three, and four parts.

COMPOSITION AND ORCHESTRATION

The completion of the courses in Solfeggio and Counterpoint is prerequisite for admission to this course.

Grade I

Small forms of composition. Canon and fugue in modern polyphony.

Grade II

Chamber music; concerto; sonata; symphony.
Orchestration.

SOLFEGGIO (Rhythmical Articulation and Ear-Training)

This course is required of all REGULAR students.

Grade I

Bona Method: Parts I and II in Violin and Bass Clefs, in indicated tempi.
Boston Conservatory of Music Ear-training Exercises (Book I, Part I).
Elementary Rhythmical Dictation.

Grade II

Bona Method: Part III in Violin, Bass, Tenor, and Contralto Clefs, in slow tempo.
Boston Conservatory of Music Ear-training Exercises (Book I, Part II, and Book II, Part I).
Rhythmical Dictation in simple tempi; Elementary Melodic Dictation.

Grade III

Bona Method in all seven clefs in indicated tempi.
Sight Reading.
Boston Conservatory of Music Ear-training Exercises completed.
Rhythmical and Melodic Dictation in all tempi.

VOCAL DEPARTMENT

Grade I

The fundamentals of singing; Breathing; Diction.
Boston Conservatory of Music 36 Vocalises compulsory for all students.
Panofka: A B C. Vaccai.

Grade II

Boston Conservatory of Music 36 Vocalises continued.
Advanced vocalises by Marzo.
Easy songs in the original language or in English.

Grade III

Studies for velocity, trill, and embellishment by Bordogni.
Special attention to the study of recitative.
Old and modern classic songs.

Grade IV

Coaching: Classic Songs; Oratorios; Operas of the old and modern repertoire.

A Candidate for Graduation must sing at the Diploma Examination: Four arias in the original languages: English, French, German, and Italian.

Complementary requirements for Graduation on page 36.

PIANOFORTE DEPARTMENT

A Class in Technique is FREE to all students enrolled in the Pianoforte course, attendance being compulsory for REGULAR students.

All REGULAR students of the fourth, fifth, and sixth Grades are required to do assigned accompanying for students of other courses.

Elementary Course

Grade I

Five finger exercises and elements of scale playing.
Schmitt: Preparatory Exercises. Beyer: Elementary Book.
Easy classical pieces for two hands and for four hands.

Grade II

All major and minor scales and arpeggios in slow tempo.
Stasny: Finger Training. Hanon: The Virtuoso Pianist. Koehler: Op. 50.
Sonatinas by Clementi; Kuhlau.
Pieces by Mozart; Beethoven; and modern composers.

Intermediate Course

Grade III

Scales and arpeggios in parallel and contrary motion.
Stasny: Finger Training (continued). Kullak: Octave School (Book I). Czerny: Op. 636. Berens: Op. 61. Hasert: Op. 50.
Easy Sonatas by Haydn; Mozart; Beethoven.
Bach: Two-part Inventions.
Classical and modern pieces.
Sight Reading.
Memorizing of one piece studied in Grade II and one of Grade III.

Grade IV

Scales in thirds and sixths; scales and arpeggios in double octaves.
Kullak: Octave School (Books I and II). Czerny: Op. 299 and Op. 740. Cramer-Bulow: Selected Studies, Köhler: Op. 128 (optional).
Bach: Three-part Inventions, Suites.
Sonatas and Rondos by Haydn; Mozart; Beethoven.
Easy Preludes and Nocturnes by Chopin.
Pieces by modern composers.
Four-hand pieces.
Sight Reading.
Memorizing of two pieces studied in Grade III and two of Grade IV.

Advanced Course

Grade V

Scales in double thirds and double sixths. Arpeggios of triads and seventh chords in all positions.
Tausig: Daily Exercises (Book I.) Kullak: Octave School. Clementi-Tausig: Gradus ad Parnassum. Kessler-Bussmeyer: Op. 20 (optional).
Chopin: Studies. Bach: Suites, Partitas.

One composition from each of the following groups: (1) Early Classics; (2) Mozart, Haydn, Beethoven; (3) Weber, Mendelssohn, Schubert; (4) Schumann, Brahms; (5) Chopin; (6) Liszt; (7) Contemporary Composers.
A Concerto.
Memorizing of four of the above compositions.

Grade VI

All scales and arpeggios in rapid tempo.
Tausig: Daily Exercises (Books II and III).
Six Preludes and Fugues from Books I and II of The Well-Tempered Clavichord, and a more extensive composition by Bach.
Studies by Chopin; Paganini-Schumann; Liszt.
A Ballade, a Scherzo, and a Dance by Chopin; a Rhapsody by Liszt; a composition by a contemporary composer; a Concerto.

A Candidate for Graduation must play at the Diploma Examination:

Eight compositions from memory, selected from a complete repertoire to be presented for approval one month previous to the examination.
One composition prepared in two hours.
One composition *a prima vista.*

Complementary requirements for Graduation on page 36.

STEINWAY PIANOFORTE

ORGAN

This course is open to students who have completed Grade II of Pianoforte.

Grade I

The elements of registration.
Organ touch, manual and pedal.
Barnes: Organ School. Nilson: Pedal Studies. Carl: Masterstudies for Organ.
Bach: Eight Little Preludes and Fugues.
Franck: Andantino. Dubois: Cantilene Nuptial. Guilmant: Elevation.
Other small pieces.

Grade II

Nilson: Pedal Studies and Carl: Masterstudies (completed). Bach: Little Fugue in G minor; Toccata and Fugue in D minor; Preludes and Fugues in D major, C minor, B minor. Boëllman: Suite Gothique. Borowsky: Sonata No. 1. Guilmant: Sonatas No. 3 and No. 4. Mendelssohn: Sonatas Nos. 2, 5, and 6.

Grade III

Bach: The Great Prelude and Fugue in G minor.
Sonatas by Guilmant; Mendelssohn; Rheinberger.
Symphonies by Widor; Vierne; Maquaire; Barnes.
Franck: Chorales. Bossi: Concerto Op. 100.

A Candidate for Graduation must play at the Diploma Examination:

A Prelude and Fugue by Bach.
A composition of the Modern French School.
One of the symphonies and another composition selected from the outline of Grade III.
A composition *a prima vista.*

Complementary requirements for Graduation on page 37.

HARP

Grade I

Bochsa: Exercises and Studies.
Snoer: Method (First Part). Scales.
Hasselmans: Three Little Pieces.

Grade II

Snoer: Arpeggio Studies.
Naderman: Sonatinas.
Godefroid: Fantaisie.
Oberthür: Serenade.
Hasselmans: Berceuse.

Grade III

Studies by Bochsa; Naderman.
Parish-Alvars: Divertissement.
Godefroid: Mélancolie.

Grade IV

Studies by Schuecker; Heller-Hasselmans; Bochsa.
Oberthür: Impromptu; Meditation.
Zabel: Élégie Fantastique.

Grade V

Studies by Bovio; Labarre; Dizi.
Orchestral Works; Solos; Concertos with Orchestra.

Complementary requirements for Graduation on page 37.

FLUTE AND PICCOLO

Grade I

Tone production; sustained sounds; single tonguing.
Scales; Arpeggios.
Altes: Method (First Part).

Grade II

Passages in thirds, sixths, octaves; chromatic scales; double tonguing.
Altes: Method (Second Part).
Exercises by Berbiguiez; Anderson.

Grade III

Altes: Method (Third Part). Triple tonguing.
Exercises by Anderson; Tulou.
Sonatas by Handel; Bach; Marcello.

Grade IV

Virtuosity exercises by Anderson; Boeleur; Soussman.
Solos by Demersseman-Lindpainter; Tulou.
Concertos by Mozart.

Grade V

Sonatas; Suites; Concertos; Modern Compositions.
Study of Orchestral Works.

Complementary requirements for Graduation on page 37.

OBOE and ENGLISH HORN

Grade I

Explanation of the Oboe and its reeds.
Scales. Barrett: Method (First Part).

Grade II

Barrett: Method (Second Part). Sellner: Method (First Part).
Exercises and Scales.
Reed making.

Grade III

Brod: Method. Sellner: Method (Second Part).
Solos by Colin; Verroust.
Duets.

Grade IV

Explanation and study of the English Horn.
Methods for Oboe by Hugo; Ferling.

Grade V

Gillet: Method.
Mozart: Quartet. Beethoven: Trio. Handel: Concerto and Sonata. Bach: Sonata.
Selected solos from orchestral works.

Complementary requirements for Graduation on page 37.

CLARINET and BASS CLARINET

Grade I

Tone study. Breathing. Klosé: Method (Book I).
Elementary scales.

Grade II

All scales. Klosé: Method (Book II). Rose: 40 Etudes.
Mueller: Etudes. Kroepsch: Books I and II. Bärmann: Book I.

Grade III

Bärmann: Advanced Daily Studies.
Etudes by Kroepsch; Mueller. Rose: 40 Etudes.
Easy solos by Gliere; David; Rode; Jean Jean.

Grade IV

Etudes by Stark; Klosé.
Spohr: Concertos. Weber: Concertini. Cavallini: Caprices.
Selected solos by Debussy; Pennequinn.
Duos for two clarinets.
Quintets by Mozart. Kroepsch (Books III and IV).

Grade V

Concertos by Mozart; Weber; Spohr.
Brahms: Sonatas and Quintets.
Debussy: Rhapsody.
Concert passages from Symphonies.

Complementary requirements for Graduation on page 37.

BASSOON

Grade I

Sustained sounds and scales.
Laus: Method (First and Second Parts)
Scales and arpeggios.
Pares: Technical Exercises.
Reed making.

Grade II

Laus: Method (Third Part); 50 Exercises.
Methods by Jancourt; Bourdeau. Blume (Book I).
Weber: Romanza Appassionata, Bourdeau: First Solo.

Grade III

Laus: Method (Fourth Part).
Blume: 36 Studies (Book II).
Wiechendorff: Chromatic Variations.
Concertos by Busser; David. Bourdeau: Second Solo.
Mozart: Larghetto. Vabaron: Melodies.

Grade IV

Etudes by Gavinies, Espaignet; Gambaro; Milde.
Bourgault-Ducoudray: Solo. Mozart: Concerto.
René: Solo de Concert. Hassler: Concerto in C minor.
Cols: Concertstück.

Complementary requirements for Graduation on page 37.

SAXOPHONE

Grade I

Pares: Saxophone Method; Mayeur; Saxophone Method (Part I).
Vereecken: Foundation to Saxophone Playing.
de Ville: Major and Minor Scales.
Easy pieces by various composers.

Grade II

Vereecken: Complete Chromatic Scale; Foundation to Saxophone Playing (cont.). Mayeur: Saxophone Method (Part II).
Gattis-Iasilli: 35 Melodious Studies.
de Ville: 20 Operatic Melodies for Study of Phrasing. Pieces by Bachman: Balfe; Nicolao; Lefebvre; Hauser; Raff.

Grade III

Kappey-de Ville: 27 Exercises and 15 Cadenzas. Kappey: 11 Progressive Saxophone Studies. Lazarus: 8 Fantasias. Vereecken: Saxophone Virtuoso. Bassi-Iasilli: 27 Virtuoso Studies. Mayeur: Studies and Interpretation.
Pieces by Abt; Chopin; de Ville; Donizetti; Hartmann; Verdi; Schroen.

HORN

Grade I

Franz: Grand Theoretical and Practical School for Horn.
Kopprasch: 60 Etudes (First Part).

Grade II

Kopprasch: 60 Etudes (Second Part).
120 Melodic Pieces for Interpretation, preparatory to solo playing.

Grade III

Etudes by Prée; Belloli.
Ranieri: 30 Instructive and Melodic Exercises.

Grade IV

Etudes by Gallay; Gugel. 10 Concert Etudes by Franz.
Brahms; Trio. Beethoven: Sonata.
Concertos by Mozart; Weber; R. Strauss; Saint-Saëns.
Solos from orchestral works are studied in Grades III and IV.
Transposition is taught in every grade.

Complementary requirements for Graduation on page 37.

CORNET and TRUMPET

Grade I

Tone production. Method of breathing.
Structural Studies and Scales.
Arban: Method (First Section).

Grade II

All forms of single tonguing. Chromatic scales and studies. Extending compass. Slurring and simple phrasing. Arpeggios.
Arban: Intermediate Studies. World: Method (Vol. I).

Grade III

Double and triple tonguing. Advanced Phrasing.
Studies by Clarke; Smith; Gatti.
World: Method (Vol. II).
Solos by Hartmann; Hoch.

Grade IV

Completing Compass. Style and Expression. Endurance. Clarke: Characteristic Studies. Arban: Artistic Studies and Solos. St. Jacome: Advanced Studies. World: Method (Vol. III).
Solos, Trios, and Quartets preparing for solo and orchestral playing.

Complementary requirements for Graduation on page 37.

TROMBONE and TUBA

Grade I

Sustained sounds and scales.
Studies by Dieppo; Vobaron; Belke; Adam; Flandrin.

Grade II

Solos by Gounod; Schubert; Massenet; Demersmann; Beethoven; Clodomir; Bleger.
Duets by Bleger; Vobaron; Labyo; Clodimir; Dieppo.
Fugues of Bach (transcription by Joannes Rochut).

Grade III

Solos by Rousseau; Salzedo; Vidal; de la Mux; Demersmann; Guilmant; Chrétien; Spinelli; Missa.
Sonatas by Beethoven; Mozart; Haydn; (transcriptions by Paul Delisse).

Grade IV

Selected Solos.
Trios by Mozart; Haydn. Quartets by Adam; Meyerbeer.
Beethoven: Grand Aria Symphonique.

Complementary requirements for Graduation on page 37.

PERCUSSION

CARL F. LUDWIG

Grade I

Snare-Drum. Practice of roll and different strokes.
Bass-Drum. Bower: Imperial Method.
Overtures and orchestral studies.

Grade II

Bells and Xylophone.
Leedy: American Method for Bells.
Studies and Solos.

Grade III

Timpani.
Methods by Seitz; Pfundt-Schmidt.

VIOLIN

Elementary Course

Grade I

Auer: Graded Course of Violin Playing (Books 1 and 2).
Sitt: Studies (Book 1). Laoureux: Books 1 and 2.
C, G, D, A, F, and B flat major scales and arpeggios in the first position.
Solos by Dancla; De Conté.

Grade II

Auer: Graded Course (Book 3). Schradieck: Exercises.
Kayser: Etudes. Sevcik: Op. 7.
First steps in shifting.
Easy Concertos by Reading; Portnoff; Seitz; Accolay.
All major and minor scales in first position.

Intermediate Course

Grade III

Kreutzer: Etudes. Schradieck: Exercises in first, second, and third positions. Sevcik: Op. 8 and 9.
deBeriot: Airs Varies. Concertos by Viotti. Selected Solos.
All major and minor scales in two octaves.

Grade IV

Kreutzer: Etudes. Rode: Caprices. Selected exercises by Sevcik. Korgueff: Double-Stop Exercises.
Concertos by Viotti; Rode; deBeriot. Selected Solos.
All major and minor scales in three octaves.

Advanced Course

Grade V

Etudes by Kreutzer; Fiorillo; Rovelli. Rode: Caprices. Concertos by Bach; Mozart; Spohr; Molique (A minor). Selected Solos.
All major scales in thirds, sixths, and octaves (double stops).

Grade VI.

Dont: Etudes. Schradieck: 25 Studies. Campagnoli: 7 Divertissements.
Sonatas by Bach. Concertos by David; Spohr; Vieuxtemps (Nos. 1, 2, 3, 4, 5); Wieniawski (D minor); Mendelssohn; Bruch (G minor and D minor); Conus; Dvorak. Selected Solos.

Additional requirements for a Diploma as a Violin Soloist:

Paganini: Caprices. Studies by Ernst; St. Lubin; Koteck. All Sonatas by Bach and Reger. Concertos by Paganini; Beethoven; Saint-Saëns; Karlovitch; Ernst; Prokofieff. Selected Solos.

A Candidate for Graduation as an Instructor must play at the Diploma Examination:

One of the Concertos listed in the Advanced Course.
Two movements (one slow and one fast) from one of the Violin Sonatas by Bach.
A Composition *a prima vista.*

A candidate for Graduation as a Soloist must play in addition:

A Concerto; a Prelude and Fugue by Bach or Reger.
A piece for Violin solo without accompaniment.
Two selected solos, one in slow tempo, the other in quick tempo.

Complementary requirements for Graduation on page 37.

For **Clark Powers Violin Prize** see Page 33.

VIOLA

Grade I

Position; Tone Production.
Major and minor scales.
Bruni: Tenor Method.

Grade II

Studies in the first and second positions from the works of Campagnoli; Mazas; Corelli; Kreutzer.

Grade III

Studies in all positions.
All major and minor scales and arpeggios.

Grade IV

Campagnoli; 41 Caprices.
Krenz: Op. 5.
Solos from Orchestral works.

Grade V

Kreutzer: 40 Studies.
Krenz: 10 Petits Morceaux, Op. 122.
Vieuxtemps: Élégie, Op. 30.

Complementary requirements for Graduation on page 37.

VIOLONCELLO

Grade I

Werner: Violoncello School: Art of Bowing, Op. 43.
Lee: Studies for Beginners (First Part).
Dotzauer arr. by J. Klingenberg (First and Second Parts).

Grade II

Lee: Studies for Beginners (Second and Third Parts).
Merk: Op. 11. Dotzauer: Op. 54.
Easy Solos.

Grade III

Grützmacher: Op. 38. Lee: Op. 31. Duport: 21 Studies.
Dotzauer: Op. 120 and 158.
Sorvais: Fantasia, Op. 13.
Goltermann: Third and Fourth Concertos.

Grade IV

Dotzauer: 24 Daily Studies, Op. 155, Part 4.
Schultz: Classics (2 Volumes).
Concertos by Goltermann; Lalo; Saint-Saëns.

Grade V

Boëllmann: Concert Variations.
Sonatas by Bach; Locatelli; Valentini; Corelli; Bosperins; Grieg; Strauss; Beethoven; Saint-Saëns.
Concertos by Dvorak; Volkmann; Schumann.

A Candidate for Graduation must play at the Diploma Examination:

One Concerto.
One Sonata.
One composition *a prima vista.*

Complementary requirements for Graduation on page 37.

CONTRABASS

Grade I

Tone production and bowings on the open strings.
Progressive studies. Finger exercises.
Diatonic and Chromatic scales and Broken Triads in the first position.

Grade II

Simandl: Studies; Finger and Bowing Exercises.
Scales and Broken Triads within the fifth position.
Exercises and Studies by Simandl; Schwabe; Warnecke.

Grade III

Simandl: Finger and Bowing Exercises (Advanced).
Scales and Broken Triads within three octaves. Double-Stops.
Studies by Simandl; Schwabe; Wolf; Gregora.
Pieces by Chopin; Moissl; Manoly; Schwabe; Baumann; Moser; Demeir; Geissel; Weissenborn; Buschmann.

Grade IV

Scales and Broken Triads in all positions.
Studies by Simandl; Hrabe; Schwabe; Warnecke; Libon.
Pieces by Laska; Bach; Schumann; Bottesini; Goltermann; Mendelssohn; Handel; Aubrecht; Trautach.
Concertos by Handel; Storch; Koenig; Albert.

Grade V

Double Stops of all kinds; Harmonics.
Studies by Simandl; Kreutzer; Hause.
Pieces by Bottesini; Laska; Beethoven; Mozart; Weber; Schubert; Hegner; Hause.
Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

Complementary requirements for Graduation on page 37.

CAST OF "SARDINES"

Adnah Fahrney, Bernice Burdick, Elsa Jacchia, Eva Ernest, Harriet Kendig.

CLASSES

THEORY, HARMONY
HARMONIC and FORMAL ANALYSIS

The curricula of these courses are contained in the outlines on pages 10 and 11.

Theory (Rudiments of Music) requires one year for completion; Harmony requires three years; Harmonic and Formal Analysis requires one year.

SOLFEGGIO (Rhythmical Articulation and Ear-training)

The curriculum of this course is contained in the outline on page 12. The course requires three years for completion.

PIANOFORTE TECHNIQUE

Free to all students enrolled in the Pianoforte department, attendance being compulsory for *Regular* students.

ENSEMBLE for STRINGED INSTRUMENTS

This class is compulsory for *Regular* students of the Intermediate and Advanced courses in Violin, Viola, Violoncello, and Contrabass.

ORCHESTRAL TRAINING

Free for all Conservatory students when specified in the Complementary Requirements of their respective courses and compulsory for *Regular* students.

BAND TRAINING

This class is open to qualified students of Wind and Percussion Instruments.

CHORAL TRAINING

This class is compulsory for all *Regular* students of the Conservatory, as specified in the Complementary Requirements of their respective courses; it is open to *Special* students upon invitation from the Director. There is *no charge* for tuition.

MUSICAL TERMINOLOGY and MUSICOGRAPHY

This course is *free* for all students of the Conservatory and is compulsory for *Regular* students.

HISTORY OF MUSIC

The development of music; its forms and phases; the lives and characteristics of the most important composers.

This course is compulsory for all REGULAR students.

DRAMATIC ART and STAGE DEPORTMENT

Grade I

Stage Presence and Deportment. English Orthoepy.
Art of Gesture.
Make-up.

Grade II

Study of rôles and stage technique.

Grade III

History, Art, and Practice of the Theatre.
Stage Direction of plays.

The completion of Grade I is compulsory for all REGULAR Students.

GRAND OPERA

This class in the dramatic study of Grand Opera is compulsory for students enrolled in the Soloists' Course of the Vocal Department; other students are admitted only upon the approval of the instructor.

BALLET TRAINING

Classes for Grand Opera exclusively.

DEPARTMENT OF LANGUAGES

Authoritative orthoepy and interpretation of Classic Songs and Opera Librettos. Thorough grammatical study, if desired.

KAPPA GAMMA PSI (GAMMA CHAPTER)

REGULATIONS

All students are required to observe the Regulations and to consult the Official Bulletin Board regularly; they will be held personally responsible for any consequences due to their remissness.

ADMISSION

The BOSTON CONSERVATORY OF MUSIC opens its school year on the second Monday of September, with two regular Sessions of twenty weeks each, followed by a Summer Session of twelve weeks. A student may enroll for private lessons at any time, if there are vacancies; in class subjects enrollments are accepted only for an entire Session. Students who have had any previous instruction in a musical subject are examined informally upon entrance for classification as to Grade in that subject; any one who has taken all the prescribed work in a complementary subject may receive full credit by passing the final examination, as provided in the Examination Regulations.

The enrollment being limited, the Conservatory reserves the right to decline admission to applicants who do not appear to be qualified and to discontinue students for irregular attendance or unsatisfactory progress.

A Registration fee of $2.00 is charged to all entering students.

INSTRUCTION

Instruction in Composition, Voice, and all Instrumental courses is given by private lessons only, since this is held to be the proper method for achieving thorough and rapid progress. In other subjects both private and class instruction is offered. Supplementary instruction is given *free of charge* by classes in Pianoforte Technique, Choral and Orchestral Training, and Musical Terminology and Musicography.

REGULAR and SPECIAL STUDENTS

A *Regular* student is one who pursues any course with the purpose of obtaining a diploma; to be classified as *Regular*, a student must take two lessons per week in his principal subject

and all the complementary requirements of his course, in proper sequence. (See page 38.) He is required to keep a complete and accurate weekly record of his Principal Subject in the "Lesson Book" issued by the Conservatory. No change in the course of a *Regular* student during the school year may be made without the approval of the Director, upon a written request. The Director may require the attendance of all *Regular* students in any *free* supplementary course and their participation in any rehearsal, recital, or public performance given by the Conservatory.

A *Special* student, not being an aspirant for a diploma, may elect any subject for which he is qualified; the minimum enrollment during the regular school year being for a term of ten weekly private lessons or twenty weeks of class instruction.

SUMMER SESSION

The summer Session offers an opportunity for students to continue their studies uninterruptedly through the year; it also provides for those who wish to obtain instruction during the summer months only.

EVENING INSTRUCTION

Evening lessons are obtainable throughout the entire year.

TUITION

For convenience in payment, the two Sessions of twenty weeks are subdivided (for private lessons) into four terms of ten weeks each. All tuition charges must be paid in advance before the first lesson appointment of the term. Students who enter during a term must pay for the unexpired balance and the entire following term. Class instruction must be paid in advance by the Session of twenty weeks. (Tuition rates on page 39.)

A lesson missed is charged to the student but will be made up by the instructor, by one extra appointment only, not later than the end of the following term, *provided that a satisfactory excuse has been received in the Office twenty-four hours previous to the lesson time.* In case of prolonged absence, due to illness or other unpreventable event, a balance of tuition, upon due notice to the Office, will be held to the student's credit (for private lessons only) until the end of the school year.

Students are required to make up lessons missed by an instructor's absence, if notified in advance, or to accept a substitute instructor.

A student who is late for a lesson is entitled only to the balance of the appointment time.

No money paid for tuition will be refunded.

EXAMINATIONS

Annual Examinations are given during the last two weeks of the Second Session to *Regular* students for the purpose of classifying them in all their subjects; *Special* students are examined only in complementary subjects. No one is eligible for *free* Examination in any subject in which he has not been enrolled for the entire previous Session.

A student who does not pass the Annual Examination in a Complementary subject is given an opportunity to take a Reparatory Examination in September, provided he files a written application in the Office. Examinations are also given to students who complete theoretical subjects during the Summer Session, upon the recommendation of their respective instructors.

Semestral Examinations are given primarily for those who, through extraordinary ability and diligence, have covered the work of an entire Grade in the first Session.

Students who are in arrears in their tuition payments are not admitted to examinations.

Special students enrolled for private instruction in Vocal or Instrumental courses, are, upon request, given informal examinations by their respective instructors.

DIPLOMAS and CERTIFICATES

A Diploma is awarded to a student who has met all the requirements specified in the outline of his principal subject. Written application for the Diploma Examinations must be filed in the Office and a Diploma fee of ten dollars paid not later than May fifteenth. The admission of a student to the Diploma Examination in his principal subject is conditional upon his satisfactory completion of all the complementary requirements of his course. (See pages 36, 37.) The Diploma fee will be refunded, if the student fails to pass any of the examinations.

A Diploma with "Honors" is awarded to a student whose mark is 100% for the examination in his principal subject.

Certificates are awarded to all students for the completion of the courses in Solfeggio, Theory, Harmony, Counterpoint and Fugue, Musical Terminology and Musicography, the History of Music, and Dramatic Art. A Certificate fee of three dollars must be paid one week prior to the examination; it will be refunded to a student who fails to pass the examination.

Any one make take a Diploma or a Certificate Examination in a subject not studied at the Conservatory, by filing an application, as provided above, and paying a fee of ten dollars for each examination. This fee will not be refunded under any circumstances.

SCHOLARSHIPS

Scholarships for free instruction are awarded to students of the Conservatory who have shown evidence of exceptional ability and application, and are unable to pay the costs of tuition. Scholarships awarded to students are continued to the end of their courses, provided that they are availing themselves to the full measure of their advantages. It is assumed that students who accept scholarship assistance will complete their courses at the Conservatory.

Two scholarships, each for one year's full tuition, are offered to any close relative (brother, sister, son, or daughter) of a member of the Boston Conservatory (Gamma) Chapter of the Kappa Gamma Psi Fraternity.

CLARK POWERS VIOLIN PRIZE

Mr. Clark Powers, the renowned violin maker, a former Director of the Conservatory, offers one of his celebrated "Equipoise" violins annually as a prize for students in the Violin Department. The award is determined by a contest held in the spring, presided over by a committee of impartial judges. The violin, made on the "Equipoise" principle, which has been acclaimed "the acme of scientific art in violin-making," is of specially selected wood and valued at $500. The violin for the year's prize is placed on exhibition in the Conservatory at the opening of the Fall Session.

PRIVILEGES

At frequent intervals during the regular school year, Recitals and Performances are given by students of the various departments, and by members of the Faculty; free admission tickets are provided for Conservatory students, their relatives and friends.

Students also have many opportunities to attend Concerts and Recitals of local and visiting artists, for which free passes or special "Students' Tickets" are issued to the Conservatory.

Privileges for free practice are accorded to *Regular* students as far as accommodations permit. An exception is necessarily made in the case of Organ practice, for which there is a charge of twenty-five cents per hour.

Students may consult the reference books on musical subjects and works for Voice, Pianoforte, and Orchestral Instruments in the Conservatory Library; they also have the right of drawing books from the Boston Public Library.

The Boston Conservatory of Music publications and other vocal and instrumental music, note-books, and other supplies are kept on sale for the convenience of instructors and students.

Students under twenty-one years of age may secure at the railroad stations in Massachusetts applications for "Pupils' Tickets," which, when signed by the Director of the Conservatory, entitle the holder to special rates.

RESIDENCE

It is the aim of the Boston Conservatory of Music to serve the interest of all its students, and to give them the benefit of personal advice and friendly assistance wherever possible. Students who are strangers to Boston will be met at their trains, if notice is sent to the Conservatory of the time of their arrival.

The Conservatory recommends the following dormitories for girls, located within walking distance from the school, where board and room are obtainable at approximately the rates listed; reservations should be made in advance by communicating directly with the respective hostesses:

(1) The Franklin Square House (endowed), 11 East Newton Street, $8.50 per week.
(2) The Students' House, 96 The Fenway, $18.00 per week.
(3) The Stuart Club, 102 The Fenway, $25.00 per week.

The Registrar also has a list of accommodations available in carefully supervised private homes for men or for women at rates ranging from about $12.00 to $16.00. The Office will gladly give personal assistance to students, on their arrival, in selecting such accommodations.

GIRLS' MUSICAL CIRCLE, 1927-1928

Josephine March, Chico, Cal. (*Treas.*), Pauline Miller, Bath, Pa.
Harriet Kendig, Albion, Pa., Miriam Leveroni, Chelsea, Mass., Elsa Jacchia, Boston, Mass.
Tommasina Grana, East Boston, Mass., Bernice Burdick, Lakeville, Conn. (*Vice-Pres.*)
Mary Burke, Chelsea, Mass. (*Secretary*)
Joyce Cate, Dallas, Texas, Phyllis Hulbert, Tampico, Mexico (*Federation Secretary*),
Edna Lyon, Idaho Falls, Idaho (*Pres.*)

COMPLEMENTARY REQUIREMENTS FOR GRADUATION

(In this outline the completion of a complementary subject is meant, unless otherwise indicated.)

COMPOSITION	VOCAL INSTRUCTOR	VOCAL SOLOIST	PIANOFORTE INSTRUCTOR	PIANOFORTE SOLOIST
Solfeggio	Solfeggio	Solfeggio	Solfeggio	Solfeggio
Theory	Theory	Theory	Theory	Theory
Harmony	Harmony	Harmony I	Harmony	Harmony
Harmonic and Formal Analysis	Pianoforte, Gr. IV	Pianoforte, Gr. III	Harmonic and Formal Analysis	Harmonic and Formal Analysis
Counterpoint and Fugue	*Choral Training (attendance during entire course and conducting of class at the request of the instructor)	*Choral Training (during entire course)	*Pianoforte Technique	Counterpoint, Gr. I
Pianoforte, Gr. IV	*Terminology and Musicography	*Terminology and Musicography	*Terminology and Musicography	Orchestration, 1 yr.
Organ, Gr. II	History of Music	History of Music	History of Music	*Pianoforte technique
Violin or Violoncello, Gr. II	Dramatic Art, 1 yr.	Dramatic Art, 1 yr.	*Choral Training, 2 yrs.	*Terminology and Musicography
*Terminology and Musicography	French, 1 yr.	Opera Class, 1 yr.	Dramatic Art, 1 yr.	History of Music
History of Music	German, 1 yr.	French, 1 yr.		*Percussion instruments in Orchestra Class, 3 yrs.
*Orchestral Training, 3 yrs.	Italian, 1 yr.	German, 1 yr.		*Choral Training, 2 yrs.
*Choral Training, 2 yrs.		Italian, 1 yr.		Dramatic Art, 1 yr.
Dramatic Art, 1 yr.				

ORGAN	HARP	WIND INSTRUMENTS	STRINGED INSTRUMENTS	
Solfeggio	Solfeggio	Solfeggio	Solfeggio	
Theory	Theory	Theory	Theory	
Harmony	Harmony	Harmony	Harmony	
Harmonic and Formal Analysis	Harmonic and Formal Analysis	Harmonic and Formal Analysis	Harmonic and Formal Analysis	*FREE CLASSES*
Counterpoint and Fugue	Pianoforte, Gr. IV	Pianoforte, Gr. III	Ensemble, 3 yrs.	*Pianoforte Technique*
Pianoforte, Gr. III	*Terminology and Musicography	*Terminology and Musicography	Pianoforte, Gr. III	*Terminology and Musicography*
*Terminology and Musicography	History of Music	History of Music	*Terminology and Musicography	*Orchestral Training*
History of Music	*Orchestral Training, 3 yrs.	*Orchestral Training, 3 yrs.	History of Music	*Choral Training*
*Orchestral Training, 3 yrs.	*Choral Training, 2 yrs.	*Choral Training, 2 yrs.	*Orchestral Training, 3 yrs.	
*Choral Training (attendance for 2 yrs. and conducting of class at the request of the instructor)	Dramatic Art, 1 yr.	Dramatic Art, 1 yr.	*Choral Training, 2 yrs.	
Dramatic Art, 1 yr.			Dramatic Art, 1 yr.	

A candidate for an Instructors' Diploma in any course is required to attend the lessons of other students at the request of the Instructor.

(For Sequence of Complementary Subjects see next page.)

The first year's course for a *Regular* student includes as a minimum requirement — in addition to two lessons per week in his Principal Subject — the following complementary subjects: Theory, Solfeggio, Pianoforte (1 lesson per week). These subjects (Theory followed by Harmony) are continued in following years until the completion of the requirement as specified in the outline of his course (see page 36 or 37). The other complementary subjects may be taken in whatever year the student elects, though it is recommended that Musical Terminology and either History of Music or Dramatic Art be taken in the first year.

The normal times required for the completion of the courses in Solfeggio, Theory, and Harmony are specified under the respective headings on page 27. Students of superior ability may, if they wish, complete these subjects in a shorter time either by doing extra work in addition to the class assignments or by taking the subjects by private instruction.

CAST OF " ELIZABETH REFUSES "

Elsa Jacchia, Eva Ernest, Pauline Miller, Dora Turitz, Bernice Burdick

TUITION RATES

The tuition rates vary with the instructors and grades in the different subjects. Private lessons are one-half hour unless otherwise specified; classes meet once or twice a week according to the subject.

PRIVATE LESSONS

Conducting (hour lesson)	$ 10
Composition and Orchestration	$ 4, $ 5
Counterpoint and Fugue	$ 3, $ 4
Harmonic and Formal Analysis	$ 3
Harmony	$ 2, $ 3
Theory	$ 2
Solfeggio	$ 1.50, $ 2
Voice Culture	$ 2, $ 3, $ 5
Coaching	$ 5
Pianoforte	$ 1.50, $ 2, $ 3, $ 5
Organ	$ 3, $ 4
Harp	$ 5
Flute and Piccolo	$ 2, $ 3
Oboe and English Horn	$ 2, $ 3
Clarinet	$ 2, $ 3
Bassoon	$ 3
Saxophone	$ 2
Horn	$ 3
Cornet and Trumpet	$ 2, $ 3
Trombone and Tuba	$ 2, $ 3
Percussion	$ 2
Violin	$ 1.50, $ 2, $ 3, $ 5
Viola	$ 2, $ 3
Violoncello	$ 1.50, $ 2, $ 3, $ 4
Contrabass	$ 2, $ 3
Dramatic Art	$ 2
Ballet Training	$ 3
Languages (French, German, Italian)	$ 2

CLASSES

Harmonic and Formal Analysis	$ 30 for 20 weeks
Harmony (Grade I)	$ 20 " " "
" (Grades II and III)	$ 30 " " "
Theory (Rudiments of Music)	$ 20 " " "
Solfeggio (Grade I)	$ 20 " " "
" (Grades II and III)	$ 30 " " "
Ensemble for Stringed Instruments	$ 15 " 30 "
Band Training	$ 10 " 20 "
History of Music	$ 30 " 30 "
Dramatic Art	$ 20 " 20 "
Grand Opera	$ 45 " 30 "
Ballet Training	$ 30 " 20 "
Languages (French, German, Italian)	$ 20 " 20 "

CLASSES *FREE* FOR CONSERVATORY STUDENTS

Pianoforte Technique — **Choral Training**
Orchestral Training — **Musical Terminology and Musicography**

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